



FASHION INTERNATIONAL

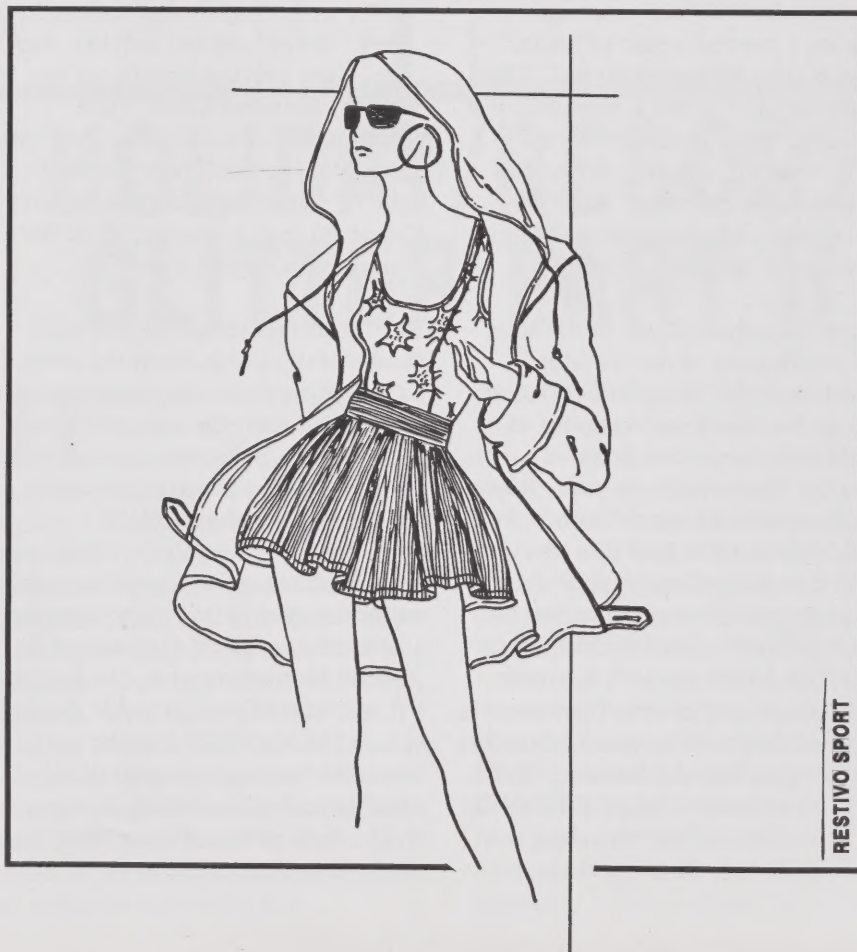
NEWS AND VIEWS OF THE INTERNATIONAL FASHION WORLD

OCTOBER 1990

TO "BRIDGE" THE GAP

Buoyed with an established name and a financially secure primary line, and encouraged by the proven eight year success of Anne Klein II, many "couture" designers have begun to look in the direction of the lower priced "Career," "Sport," or "Bridge" lines.

Not only do current economic realities favor reaching a broader audience with lower price points (often 50% less than designer), but these lines also allow the designers to stretch, experimenting with new fabrics and bodies. Even long established secondary collections are not exempt. By changing their image and updating their marketing approach, new customers can be added to an already solid base. Oscar de la Renta recently revamped and re-named MISS O. Now OSCAR DE LA RENTA STUDIO, with a new bright red label, it directly targets "the active 1990's woman, who is both fashion aware and budget conscious."



RESTIVO SPORT

"The time is right," says Mary Ann Restivo, when asked about her new collection. Restivo, along with many others, feels that the 1990's "new" woman has a busy schedule and is active in her community. If she works, she is no longer restricted to a "conservative" career look where only dark somber suits are appropriate. Restivo believes that these lines address this woman: versatile and fashion oriented, but perhaps lacking the necessary income to shop at designer prices. In describing **RESTIVO SPORT** she states, "there is a slightly different feeling from my regular collection. It's still day-into-evening but on another level." While focusing on career, **RESTIVO SPORT** brings in novelty fabrics, such as stretch denim and velour, to carry into "the other times" in a woman's life.

An alternative marketing approach is to address the customer who buys the primary collection. The secondary collection focuses on another aspect of her life, which the primary collection overlooks. **DKNY**, by designer Donna Karan, targets the primary collection's customer, but appeals to her need for a casual sport look. "I started **DKNY** two years ago because I needed a pair of jeans," states Karan matter-of-factly. "This collection isn't about a moment, or a particular fashion statement; it's about reality." Touting the ease of the line, with "no rules" and "no effort," she adds that much of the collection is machine washable.

A very important factor in the look and positioning of the secondary collection is the designer's decision to keep the operation in-house or to sell their name to a licensee. Carolina Herrera is one of the few designers who has done both. **CH** by **CAROLINA HERRERA**, a division of her company, began three years ago and sells at lower price points. **COLLECTION II** by **CAROLINA HERRERA** sells under a licensee arrangement and is in its third season. Carolina Herrera is emphatic about her involvement with the licensee. "I do work closely with **COLLECTION II**," she explains. "When my name is involved, I want final approval."

Describing **COLLECTION II** as "sportswear separates" that are simply not available in her couture collection, Herrera goes on to say that the customer for these separates could very well be the "couture" customer. Other designers using licensee arrangements for their secondary lines include Bob Mackie with **BOUTIQUE** and **COLLECTION II**, as well as Michael Kors, whose new line "**KORS**" debuted this season. Involved with all aspects of the design, Michael Kors is excited about this collection because it gives him a greater sense of freedom. "Working on Kors, I'm able to do certain shapes and styles and offer them at better price points," explains the designer. "I'm not limited to clothes that are as serious as in the Collection."

But, whether the designers choose to license the collection (with or without a hands on policy and/or final

approval) or remain in-house, their growing interest in establishing a presence in this arena is apparent. Geoffrey Beene, Hanae Mori, the Fendi's, and Gordon Henderson have recently added their talents to the increasing ranks with their new lines: **MR. BEENE**, **HANAE MORI** **SOFT SPORTS**, **FENDI 365**, and **BUT, GORDON**. And, for Fall '91, Ellen Tracy will open a casual sportswear division to be called **THE COMPANY ELLEN TRACY**. In the thinking stage is Isaac Mizrahi, who is seriously considering a lower priced line; while according to a company spokesperson, Carmelo Pomodoro's secondary collection is imminent—"definitely within the next year." It would seem that given the current economic projections, establishing these collections may prove not only to be very wise business decisions, but also the wave of the future.

A HINT OF THE '60s

For Spring, designers lean toward refined ladylike dressing, relying heavily on the '60s for color and detail. And, although last season's long over short silhouette prevails, there are hints that the structured suit (a la Jackie Kennedy) may reappear, while the pleated skirt enjoys a revival.

The credo this season is that each small detail counts, from the curve of the neckline to the decorative button, and the brighter the color the better! Grass green, aqua, watermelon pink, fuchsia, yellow, coral, white, and ivory are everywhere. **GUY LAROCHE** turns golden yellow silk duppioni into a fitted luncheon suit with oversized collar, short sleeves, and mother of pearl buttons; while jeweled buttons decorate the jacket of **PILAR ROSSI**'s bright faille dinner suit. **MAXXAMUM** has the most inventive button treatment of all—sandblasted gold starfish, or sea-shells, on a group of linen luncheon suits. The "Jackie Kennedy look"



turns up at PSI in a shapely lemon wool gabardine suit with welt seaming along the jacket and slim skirt. Its jewel neckline only waiting for an appropriate strand of pearls. At SUITABLES, the sweetheart neckline accents a crisp navy shadow striped viscose suit. MARIO MARINI has fun with color, showing a "Picasso" suit in color blocked orange and yellow cotton satin. He pipes the cropped rounded shoulder jacket in black, and places it over multi-colored silk chiffon palazzo pants. At LOUIS FERAUD, white takes center stage with a one button dinner suit in textured cotton, shot through with silver and gold thread. It is paired with a tucked camisole in pale washed gold.

The long over short skirt proportion is omnipresent, in anything from tropical wools and linen for day, to silk fibranne for after five. Hemlines continue to rise, with some as short as 19", but most hovering around 21". Some of the best interpretations of this look: LOUIS FERAUD's woven white basketweave check short sleeve fingertip jacket, over slim skirt in a smaller check, and NOVIELLO BLOOM's black/white rayon baby checked suit with body hugging jacket, collared and cuffed in crisp white pique. At LILY CHAO, cool wool is used for a structured navy suit with an intricately draped shawl collar and two flat hip pockets. ALFRED FIANDACA's single-breasted bright fibranne notch collared suit features curved seaming that form slash pockets. Two matte gold buttons on either side add interest. "The 'little black suit' goes to dinner in wool crepe at DU MARR. The face flattering wing collared fitted jacket has gold rimmed pearl buttons and curved seam detailing. At XZEK, the focus is on career dressing. From a group of stretch tropicals, the long fitted four button suit with inverted peak lapels and besom pockets takes to unexpected colors of aqua, lilac, and blush.

For a change of pace, designers have revived the pleated skirt. Not the droopy long pleats of seasons past—these are short, sharp, and spirited! Paired with a long jacket, they lend additional dash to suits.

CHRISTIAN DIOR uses softly pleated georgette and tops it with a silkana blazer with satin banding; while C'EST SIMONE pleats a notch collared bright blue silk duppioni dinner suit. In beige and white fibranne, ALFRED FIANDACA's three piece ensemble sports a cardigan jacket over short sleeved top and knife pleated skirt. Finally, shorter than short, NOVIELLO BLOOM's swingly pleated skirt releases from a smooth hipband, and is topped with a navy crepe cropped jacket, evoking images of French schoolgirls.

Still very much a basic is the pantsuit. Trousers, also city shorts, continue in career oriented styles that have a polished appearance. SUIT ME's bright linen blend business suit features a double breasted notch collar short sleeved cutaway jacket, buttoned in gold, over pleated walking shorts; while PSI places a long coral wool gabardine blazer over matching belted walking shorts. To a zip-front bomber jacket and trousers in ivory silk chevron twill, C'EST SIMONE adds a print blouse and long print scarf. CLAUDE BERT offers short suits in navy/white windowpane check wool and viscose, or bright linen.



HOLIDAY/RESORT GLITTER PART II

Hats come into their own! For evening, whimsical cocktail styles embellished with net, sequins, and feathers will update last year's and this year's "little black" dress. Berets, cloches, and brimmed styles accented with ribbons, bows, and flowers are day-time favorites (velvets and felt for Holiday—cotton, straw and silk for Resort). Holiday colors focus on brights, from fuchsia and red, to blues and greens, together with classic black. Resort ushers in soft and dusty pastels and earthy neutrals, as well as brilliant brights, in solids or color-blocked.

SARAH GAVAGHAN's hats are quite unique. Sculptural in style, they run the gamut from whimsical to functionally directional. For Resort, her fabrics are straw, silk, cotton, and silk organza in bright purples, greens, blues, peach, mocha, and natural tones. Styles include a medium brim hat in crinkled straw scattered with satin bows, and a "crunchy" brim version in two-tone biscuit/brown straw which features a fringed oatmeal raw silk band. A distinctive topper uses pleated straw on a high crowned hat with low brim, accented with metallic silk organza. When fastened with a pin,

the effect is quite stylish. The hats at JAMES COVIELLO include a felt group accented with flowers and silk ribbons, or encrusted with jewels. The styles for this grouping range from cloche to boater. A cotton knit group in grey, eggplant, burnt cele-don, periwinkle, and rust are soft and "beret-like" in structure; while knock-out whimsical selections are fab-ricated from feathers in vibrant fuchsia, orange, marine blue, purple, black, and white. Cocktail in style, they make a glamorous statement. For Holiday, MISS JONES show-cases a varied group for every occa-sion. Standouts include a wool felt riding hat with veiling trim (options: nuts/flowers or fur trim), and a matador style with leaf, fur, or peter-sham trim. A trilby lip hat features the same three options, or a band embroidered with the words "Let's Do Lunch." The black silhouettes of Paris and New York appear on a beret and cap in blue or green taffeta. MAUVE CARR features a crushed velvet baseball cap or "crusher," in black, red, eggplant, purple, olive, green, and navy. In black, red, or emerald, a felt group includes a jaunty asymmetrical hat whose back brim is jeweled, and a cloche with gold bow accent. Dramatic sculptural styles such as the "swirl" and the new "drape" are brimless and '30s in feeling.

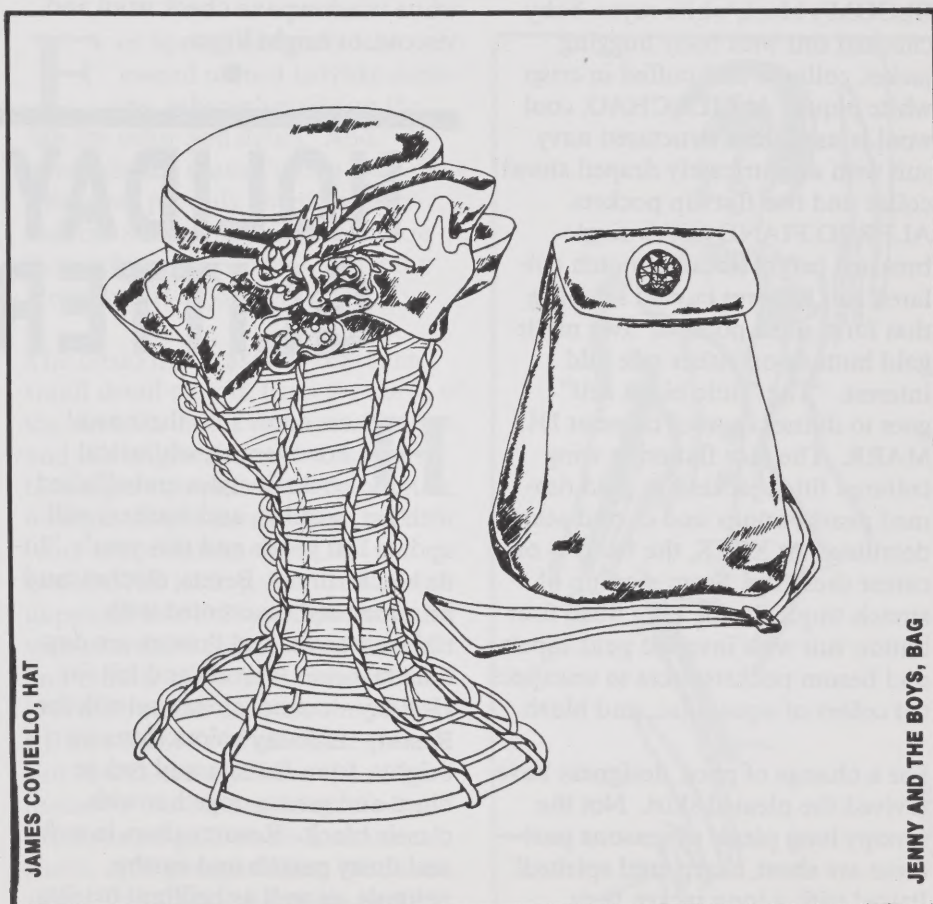
From the small and structured, to the large and soft, Holiday bags gleam with embellishments (beading, sequins, jewels). Colors range from brights to black and white. For Resort, the glitter continues with gold and bronze accents, particularly effective on white, or with natural hues and spectator looks. Belts also follow this ornamental direction with beading and jewels, or feature metal-lic adornments and bold decorative buckles.

Definitely in step with the other accessory categories, bags and belts exude glamour. QUINN ENTER-PRISES, having produced for other designers since the early '60s, enters the handbag market under their own label with a stunning collection of day into evening bags, each one lined with gold kidskin. Fabrications

range from Obie (tapestry), karung snake, and calf (with Austrian cut crystal accents), to bags in solid beading. Small to medium sized, they are in styles that include min-audieres, clutches, beauty cases, and shoulder bags. One lozenge shaped bag called "The '60s Something" complements the popular "Pucci" look with its multicolored bright crystals that spell out the word "Love." JENNY AND THE BOYS feature "satin" leather for Holiday, in gold, bone, copper, and black. This leather has a very subtle metallic finish, and is interpreted in bags and belts that are accented with crystal cabachons. Belt widths run from 1"-2½", all with buckles and some are contoured. Bag silhouettes are mainly soft and slouchy, in draws-tring, tote, and flap styles, most with magnetic front closures. Resort handbags are in vegetable dyed natural colors, and include some spectator looks. One of these, the double flap bag, incorporates a wide shoulder strap, and front and back closing strap. Belts for Resort are garnished with ornate buckles and abundant hardware. At PAOLA DEL LUNGO, a group of Resort

bags and coordinating belts sparkle with large bright jewels accenting bronze synthetic leather and real leather in black, white, and bone. Large and soft bags (drawstrings and hobos) are shown along with those that are small and structured (flap top shoulder bag). Belt styles range from a smart belt bag to a wide band.

An outstanding group for Resort features bags that are fabricated from multicolored ribbon (with gold accents) woven on a leather frame of purple, antique cognac, and bone. This group is offered in several shapes, including a "handle basket" style and a small drawstring pouch. A matching belt with a distinctive buckle is an added stylish touch. MISS ELLEN RUTH LEVY INC. favors classic belts with a twist. Her patented designs allow the option of fastening the sizeless belts at the waist or hip. A loop (buckle) allows the belt to be worn without orna-men-tation or, if preferred, with the choice of a sterling, vermeil, or semiprecious buckle. Her 1¼"-2" leather belts, including the exotics (alligator and crocodile), are in black, peanut, and brown.

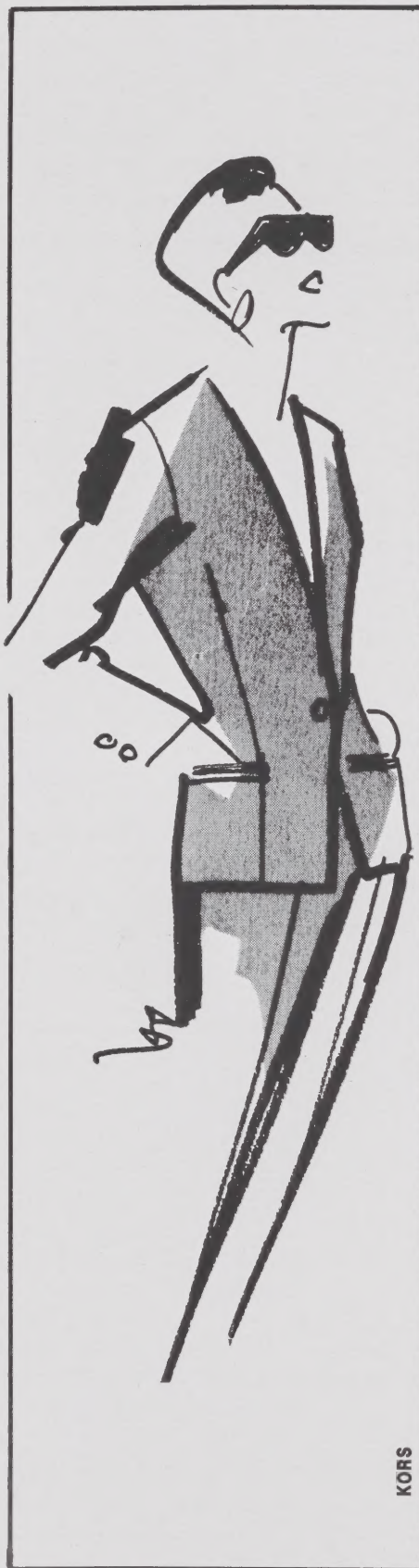


DESIGNER FOCUS. . .

KORS

"Kors," a bridge line, makes its debut with the Spring collection, launched through its licensee Compagnia. Michael Kors envisions this new collection as an extensive range of separates that work equally well with conservative or directional trends. Produced in Italy, using the finest quality fabrics with obvious concern shown for minute details and finish, it displays a distinctly "designer" fit. With delivery dates from January to March '91, the collection will be showcased across the country by Neiman-Marcus, and debut in New York at Saks Fifth Avenue.

The line is comprised of three groups. The first teams navy with ivory and features solid and pinstripe gabardine pieces, such as a double-breasted 6-button fitted blazer with a 4-button slim skirt. Also in navy/ivory is the generously sized bomber jacket, with elasticized cuffs and waist, that tops a cuffed slim pant or shorts with equal panache. Blouses, shirts, and tees pull the group together—in linen shirting, washed charmeuse, and solid or pin dot georgette. The second group, in lipstick red, taxi yellow, tangerine, barley, navy or white, incorporates the above silhouettes with a cotton gabardine shirt/parka (which doubles as a dress), and a slim paperbag waisted skirt. Cotton poplin is translated into such standouts as the sarong dress and skirt, the romper suit, and a hooded sleeveless shirt. A shirt and shirtdress are in navy or white stretch cotton poplin (62% cotton, 26% polyamide, 12% elastic), while cotton Lycra builds a foundation with unitard, bodysuit, leggings, and a variety of tops in all colors. Cotton interlock gives the single-breasted blazer a sportif look, and stretch cotton gabardine in white, or stretch denim in indigo, are real winners when featured in figure-



emphasizing jeans, slim skirts, and shorts! Outstanding silhouettes are a slip dress, a capacious "boy" jacket, and hooded parka, in indigo denim, as well as a sarong skirt, shirt, and a trapeze dress in white, sky blue, lipstick red, lemon, and tangerine Oxford cloth. One of the few long skirts in the collection appears in a gingham broadcloth 34" version, buttoned down the front and back, designed to be worn over leotard/leggings. A trench or hooded parka in cotton raincoating is also featured in brights or barley. Sweaters in this group are oversized, in crewneck solids and cable, or as cardigans. The color palette of the third group is sage, chamois, blush, and coffee, with silhouettes that include a short sleeveless trapeze dress and sleeveless romper in linen viscose. Here, oversized shirts, shawls, and tees are fabricated in linen gauze and linen jersey. The silk poplin series, the most expensive in the collection, incorporates a strappy "hourglass" dress and chic Eisenhower jacket.

Wholesale: \$40-\$250
650 Fifth Avenue, 17th Floor
(212) 581-5100.

ASSEMBLY LINE

Kathryn Jaharis and Lynne Corbett are the designing duo for Assembly Line, now in its fourth season. Their well-edited Spring collection addresses women of all ages using flattering, body-skimming silhouettes and a subtle palette. "The collection targets women ranging from the late 20's to late 50's. "It all depends how a store chooses to merchandise it," declares Astrid del Spina, a spokeswoman for the company. "We want to provide a total wardrobe for a customer that's an investment—a total look..." states Lynne. This season, their color story is navy and white with mint, khaki, taupe, cream, and black—with solids often juxtaposed with small hounds-tooth checks. Fabrics include 100% worsted wool, wool/cotton blends, and 100% cotton (including cotton pique). An accent group features a range of Antron Lycra blend dresses,

unitards, bodysuits, and flippy ski-skirts in ice-tones. "We like to combine the icy colors with the neutrals," explains Lynne. "It makes the collection more year round...not trendy."

Silhouettes include a double-breasted fitted jacket in small navy/white check in a 70% Alpaca/30% cotton blend, which tops a 21" (skirt lengths can be customized) solid navy pleated skirt in a similar fabrication. The check, this time in cream/putty,

appears on the wool/cotton "arrow" jacket, so named because of the solid triangles at the inner corner of each slit pocket. This zip-front jacket is long and easy in shape, and features a Peter Pan collar. It smartly tops a pair of off-white cotton/Lycra stretch jeans. A pair of cuffed shorts in mint houndstooth check, a slim paneled 21" mint skirt, or a solid tapered mint pant, team nicely with a solid version of the "arrow" jacket in worsted wool. An unusual "notchless" collar adds neck interest to a putty double-

breasted ultra-fitted long jacket in worsted wool, which pairs with a two-tone A-line skirt in mint/putty worsted wool. Outstanding in white is a "T" neck cotton pique blouse, easy fluid pique palazzos, and a cotton wrap blouse which emulates a bomber jacket.

Wholesale: \$60-\$160
202 West 40th Street, Suite #306
New York, NY 10018
(212) 354-0740

INTERNATIONAL DATELINE.

OCT. 19-23 ATLANTA
SPRING MARKET
(Women's)

OCT. 19-22 PARIS
PREMIERE CLASSE
(Accessories)

OCT. 19-22 MILAN
MIPEL
(Leathergoods)

OCT. 20-24 CHICAGO
SPRING BRIDAL MARKET

OCT. 20-23 PARIS
PARIS SUR MODE
(Spring/Summer '91 RTW & Accessories)

OCT. 20-23 PARIS
COLLECTIONS PRIVEES
(Designer RTW)

OCT. 22-NOV. 2 NEW YORK
DESIGNERS RTW COLLECTIONS
(Women's Spring)

OCT. 23-25 FRANKFURT
INTERSTOFF
(Fabrics)

OCT. 25-29 DALLAS
SPRING MARKET
(Women's)

NOV. 2-5 LOS ANGELES
SPRING MARKET
(Women's)

NOV. 2-6 CHICAGO
SPRING MARKET
(Women's)

NOV. 4-6 NEW YORK
FAE/ACCESSORIES-TO-GO
(Immediate Holiday, Cash & Carry, Advance Spring)

NOV. 4-6 NEW YORK
SPECIAL SIZE SHOW
(Plus, Petites, Maternity)

NOV. 5-9 NEW YORK
INTIMATE APPAREL SPRING MARKET

NOV. 5-9 NEW YORK
ACCESSORY SPRING MARKET

NOV. 6-8 NEW YORK
TRIMMINGS EXPO

NOV. 12-14 HONG KONG
INTERSTOFF ASIA

NOV. 15-17 BOLOGNA
LINEAPELLE
(Leather)

NOV. 29-30 CHICAGO
INTERNATIONAL FABRIC SHOW
(Premiere)

DEC. 1-4 NEW YORK
NADI
(National Association of Display Industries)

DEC. 2-5 NEW YORK
FFANY
(Footwear)

DEC. 5-7 MILAN
ESMA
(Acrylic Knitwear)

EDITOR'S NOTE:

From Nov. 30 - Dec. 2,
SEVENTH AVENUE
ON SALE
(SOS)

will take place at the 26th Street Armory in New York. Sponsored by the CFDA and underwritten by Conde Nast, the industry hopes to raise over one million dollars to benefit the New York City AIDS Fund. All merchandise on sale during this three day event will be donated by the designers, and volunteers from the industry will help sell. General admission will be \$10.00 with tickets available through Ticketron. Please come and take part in this worthy event! For further information, call 496-2658.

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